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highly-glazed silk of a pearly shot hue, varying from pale pink to delicate willow-green. Curtains of the same material lined with faint sea-shell pink "taffetas" hang down in straight folds on each side of the windows and doors. The gondola-shaped bed, the lounges, arm-chairs and chairs are of dull ebony wood, upholstered in the pink and green shot silk, and in one corner—the Duchesse is devoted to music—stands an old spinet of the fifteenth century, inlaid by Martin Pacher, of Brauneck. A pale-green Smyrna carpet powdered with a design of apple-blossoms covers the floor, and Point d'Alençon blinds lined with pink taffetas prevent the daylight from being too glaring. The high mantelpiece is of superbly carved alabaster, and is surmounted by a Venetian mirror, which reflects the nodding blossoms of a jardinière filled daily with pale green and pink odorless orchids.

Of course such a bedroom can alone be owned by a very wealthy woman, but still the idea might be carried out to suit a far lighter purse than that of the "petite Duchesse," as she is called in Paris. For instance, there is a material called linen taffetas, or "toile de Toulou," obtainable at any first-class dry-goods store, in beautiful colors and designs, and which might be used in lieu of silk. The furniture would be very pretty if made of Indian bamboo, light oak or maple upholstered in the same material, and the mantelpiece in this case would look well if it were of white lacquered wood surmounted by a plain crystal square jardinière containing small ferns and pink cyclamens.—*Vogue*.

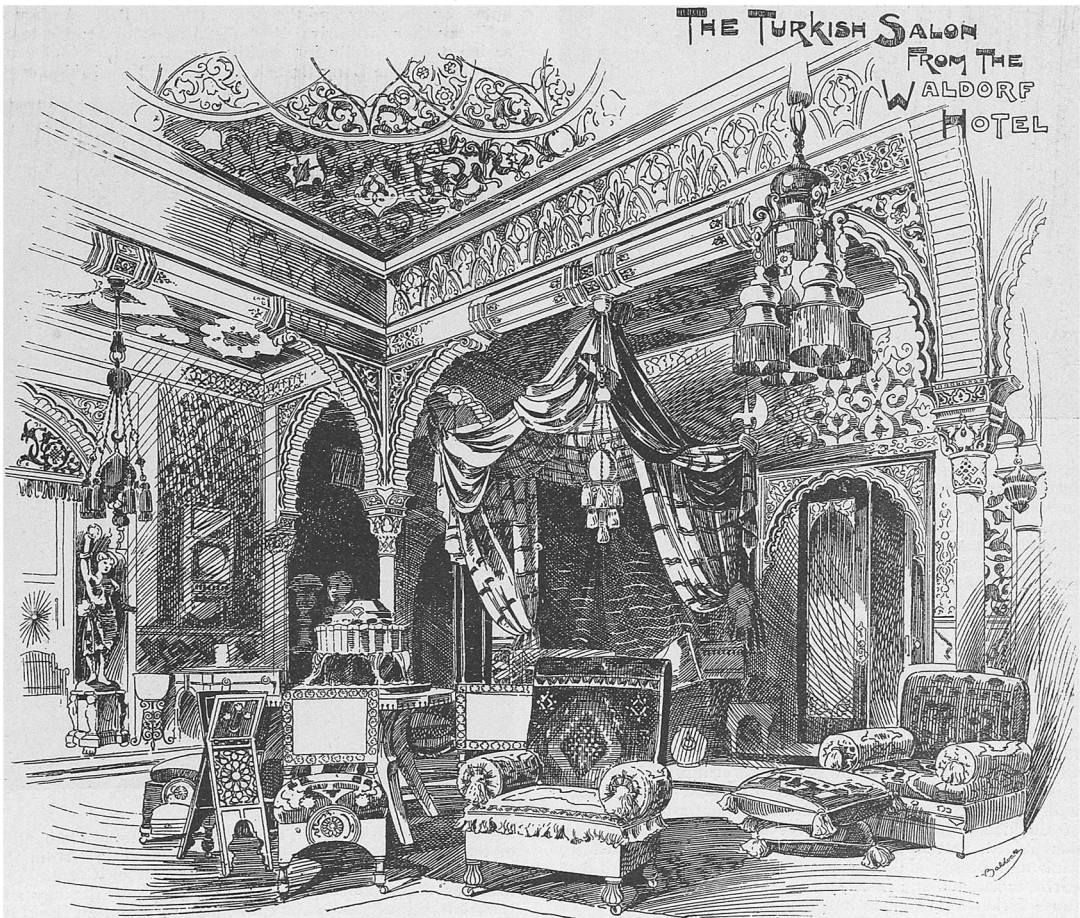
AMERICAN DECORATIVE SCULPTURE.

By HESTER M. POOLE.

ILLUSTRATED WITH EXAMPLES OF WORK EXECUTED BY THE
AMERICAN TERRA COTTA COMPANY.



WERE not the brilliant pen of Charles Lamb crumbled into dust, no doubt that charming writer would have followed his whimsical conceit concerning the discovery of the virtues of roast pig, by various other discoveries of the origin of roasts. Among them might be counted roasted or baked clay, yclept, in modern parlance, TERRA COTTA, the discovery of which is lost in the mists of antiquity. True, terra cotta appeals to the sense of sight, instead of taste, but there is a sort of relationship between the senses, and the sight is certainly more enduring than any delectation of the palate.



TURKISH SALON IN THE WALDORF HOTEL, NEW YORK.

From *The Cabinetmaker*.

In what manner our fore-fathers discovered the properties of baked clay, is left for us to surmise. Charles Lamb imagined his progenitor to have accidentally set fire to the cabin which sheltered his pig as well as himself.

In trying to save his four-footed pet from the flames, his fingers were burned. To cool them he blew upon them, touched them to his lips, and lo! the roasted animal became glorified. Who knows but in the same conjectured conflagration



BUST IN TERRA COTTA.

gration the beaten clay formed his only flooring, became fused by the intense heat of that same burning fat pig, and so formed the first basis of Terra Cotta! We may imagine him, after the ashes had cooled, picking up a misshapen solid mass, and in some rude way, foreseeing the possibilities that have come to a production in which is stored those inestimable and enduring qualities that reside in terra cotta.

However, that was in the long, long ago, so long that it is even contemporaneous with the relationship claimed by Mark Twain at the tomb of his "dear dead relative" Adam. For it is a striking fact that the records made upon terra-cotta antedate all others. The cuneiform inscriptions, in this material, discovered by Rawlinson and Layard at Babylon, the Chaldean tablets, are still the wonder and delight of archeologists. It is remarkable that while empires and civilizations have risen, culminated and gone into decadence, while trophies of marble and gold have crumbled into dust, this material, made from the clay trampled thoughtlessly under the feet of conquering armies, has outlasted the pride of Chaldea, Egypt, Phrygia, Greece and Rome. Marvelous indeed, is the kaleidoscope of time. Riches, beauty, rank and power, sink into nothingness, while a handful of earth, moistened and fused, retains nearly all the records of those nations that remain in the present century.

At that time terra-cotta was coarse and crude. Little by little, like other arts and sciences, it has grown finer and more serviceable. The base of it, silicate of ammonia, ground

flints, sand and coloring matter, has remained the same, but the proportions vary in different manufactories. It is gratifying to know that in our own country, is found the best clay in the world.

Within 25 miles of New York, beside that very road, near Perth Amboy, N. J., over which a little more than two centuries ago, marched and countermarched Washington with his footsore and ragged army, lies acre upon acre of that clay most suitable for terra-cotta and fire brick.

It is curious to study the sinuous and elusive methods of nature. This soil, so rich in deposits of clay of that peculiar sort used in the finest kinds of terra-cotta, is worthless to the agriculturist. Stunted scraggly pines and meager vegetation clothe and cover mines of a value as substantial if less brilliant and enticing than those of California. And this is only one tract of numerous sections of the same clay, or that slightly differing with it, to be found in various portions of our states. This immense clay-field, contiguous to the metropolis, however, is the most important and extensive of all, so that, upon its borders and within reach of tide-water, either the crude clay or the finished materials, manufactured by nearly a dozen huge establishments, are shipped to various points on this hemisphere and to foreign shores. It is curious too, to note that from the heights commanding these clay deposits and immediately adjacent to them, the eye can range over the gateway of the New World.

If we imagine ourselves transported to this part of New Jersey, a portion that less than two-score years ago was tenanted by the crow and the rabbit, (though Perth Amboy itself once thought to rival New York) we shall be able to examine a wonderfully interesting country. Looking southward we see the Long Branch Railway and the bridge cross-

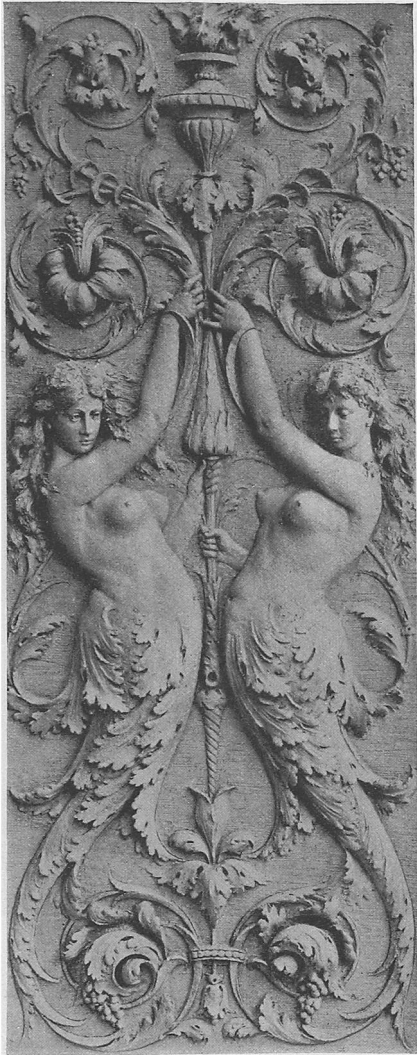


DE SOTO. MODELED IN TERRA COTTA.

ing the Kill-von-Kull, and the picturesque shores and heights of Staten Island, separated by a silvery thread from the greenish brown marshes fringing the Jersey Coast. The marshes broaden out, at the lower end, into the bay and then into the ocean—while that long low point on the right is Sandy Hook. And these are the Narrows through which gracefully swim the argosies of the nations, conveying to and for their superabundance of necessities and luxuries.

And here, below our feet, we observe deep and extensive burrows in the soil, looking for all the world like an exaggerated settlement of huge prairie dogs. The clay denuded of its covering, varies in hue from rich buff to that deep red that betrays the presence of iron brought by glaciers, ages ago, from the more northern strata where this mineral abounds.

The excavations are scores of feet in depth, and are connected by well-defined wagon roads, traversed by carts



TERRA COTTA PANEL IN THE FRENCH RENAISSANCE STYLE.

laden with clay, all tending to a sinuous branch railway whence it is conveyed to the main lines, or to one of the adjacent manufactories. These establishments feed upon enormous daily mouthfuls of the clay, which happily for our future building and decorative purposes, is practically inexhaustible. The enormous increase of this fine and noble agent, so readily manipulated by the art-artizan, is something that would be alarming were it otherwise. Few of our readers are aware of the extensive and varied uses to which terra-cotta is put, and its great annual increase in the in-

dustrial arts. There are now few public buildings or private dwellings of note, in which it is not introduced.

As an industry, the manufacture of terra-cotta is a revival of an artistic production that, ages ago, challenged the attention of foremost artists. The Assyrians, Etrurians, Babylonians, Phenicians, Pompeians and Egyptians, not only used it in tablets, but in votive offerings, vases and other garden ornaments, sarcophagi and utensils for the house. To-day, French archæologists are reading their records, traced by the stylus on the unbaked clay, and so by piecemeal, are deciphering the lines of kings who crumbled into dust long before the birth of Moses. Even figures are extant, dating almost back to that time, and in Rome, the walls of temples, palaces, arches, monuments and mausoleums, though faced with marble, were really made out of terra-cotta. The latter still remain intact though in most cases the walls have been stripped of the finer covering by invaders, or by the greed of the builders of later palaces.

Interior decorations were co-eval with the exterior walls. In the warm latitudes, like that of southern Italy, marble and terra-cotta have always been favorite materials, not only on account of their cleanliness, but for their coolness. As panels, dados, freizes, wall-facings and moldings, terra cotta is invaluable. It is more than conjecture to suppose that with the decrease in the use of wood, owing to its increasing scarcity, its place must be taken by some such substance as terra-cotta. The ease and variety of decoration to which it is subject, allowing it to suit every taste, either ornate and expensive or simple and economical, is always in its favor.

Elegance, dignity and beauty were often united in the construction and ornamentation of private dwellings, villas, church fronts, spires and campaniles. In the Certosa at Milan, that monastic building that has awakened the untinted admiration of all lovers of beauty during nearly five centuries, is shown the finest examples of art in a substance still too little appreciated.

Any notice of terra-cotta that failed to include some account of Luca della Robbia, would be incomplete. Under his inspired touch, plastic clay took on rarer and more delicate beauty. The fertile plains about Florence, his birthplace, were destitute of stone, and to this fact is doubtless due the attention given to terra cotta by this notable artist. Like all inspired Florentines, he breathed an atmosphere imbued with beauty. About that time lived Raphael, Michael Angelo and da Vinci. And like them, he had the patronage of the wealthy and the powerful in church and state.

Born in 1400, Luca della Robbia became apprenticed to a goldsmith, like Benvenuto Cellini and many other Tuscan youths. Such delicate manipulations and fine mechanical skill, stood him in good stead in larger works, in clay modellings and bas reliefs. If any reader supposes that little artistic taste is needed to mold in terra-cotta, let that supposition be speedily dispelled. Knowledge can come amiss to no artist. Not only is it necessary to have made acquaintance with natural forms, and the skill to conventionalize them, but a fine technique, a freedom of manipulation and close attention to details, are needful. Witness the works of Mora and of Edward Kemeys of to-day, and note the trained observation of nature, the study of form, of symmetry, of proportion, of the habits of animals and the method of growth of plants, and the tremendous amount of study that precedes all high achievement in each special field.

But to return to our first great master of terra-cotta, Luca della Robbia. All students and travelers in Italy know his work and love it, as he loved it. Note the life, the expression, in all his forms. Upon the faces of the Florentines of to-day, one can observe the very ancestral traces of those modelled upon his reliefs in the churches and Baptistries of Northern Italy. In the Duomo of Florence, lately so cruelly shaken by the earthquake in May last, can be still seen one of his most delightful productions. It is a band of youths, singing, playing and dancing along, full of the poetry of motion and the graceful swaying life that belongs to nations that dwell under a sunny southern sky. Such are the Italians where a love of art and a facility to turn every act into an artistic pose, marks the denizens of a clime where one almost respires beauty, at every breath.

All who love fine porcelain, and who does not? Should revere the memory of Luca. He it was who, after repeated

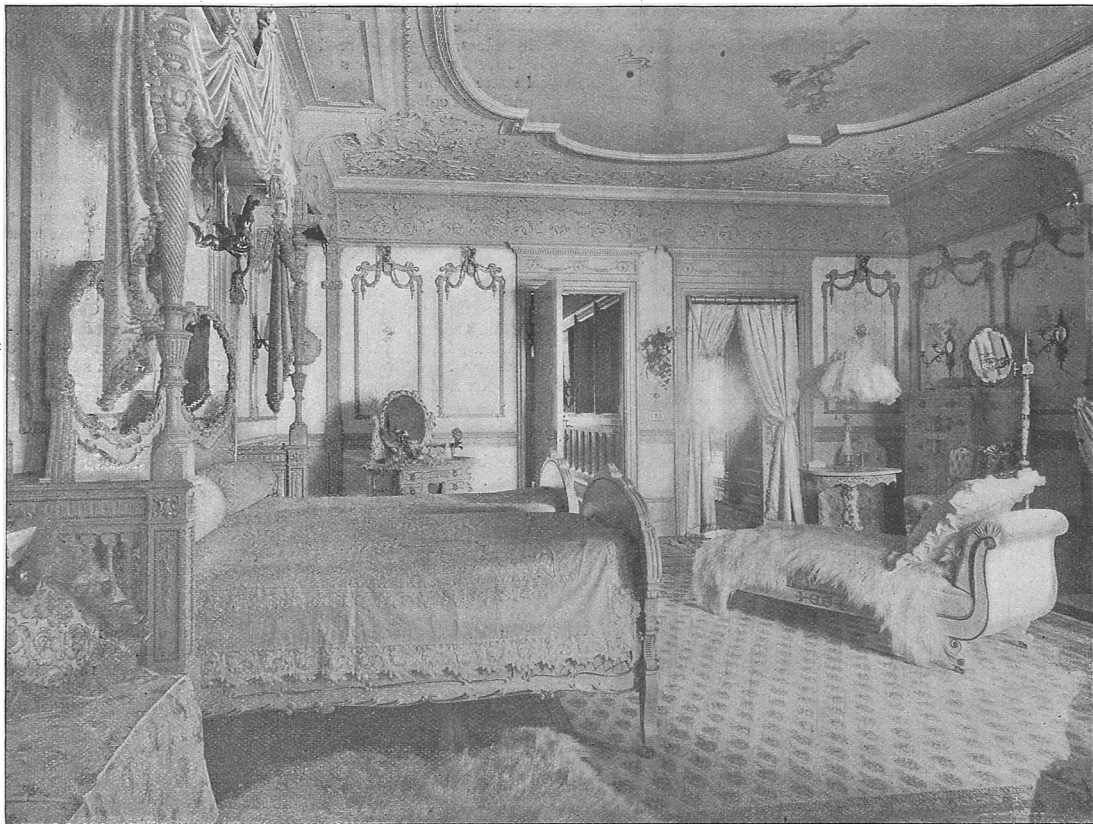
and continuous experiments discovered that method of coating clay with an opaque hard enamel, which was and is the real foundation of the ceramic art. Later inventions have changed the respective quantity of the ingredients used, but not the substances. These chiefly consist of lead, borax, feldspar and tin. All the exquisite porcelain that is made here or imported, pay-unconscious tribute to the inventive genius and pertinacity of the poor peasant youth, who less than five centuries ago played in the dust of Florence, like any other ragamuffin of the time. But his play of making mud-pies was something that is still carried on, and will be while society endures.

(To be continued.)

ing near by. There is a bay window on the side of the room not shown in the picture, the leaded glass in which was also manufactured by The Linspar Decorating Company. As will be seen in the illustration, the furnishings are of fine construction and are decorated in white and gold, the twin beds standing underneath a richly carved canopy that lends grace and dignity to the apartment.

DECORATIVE NOTES.

Point d'esprit curtains with ruffled borders, which have enjoyed a considerable run, appear to have lost favor, and very few importers have duplicated last season's orders. There is still a considerable sale for point d'esprit



LOUIS XVI. BEDROOM IN A NEW YORK RESIDENCE EXECUTED BY THE LINSPAR DECORATING COMPANY.

A LOUIS XVI. BEDROOM.

THE illustration of the Louis XVI. bedroom on the present page represents a *fin de siècle* development of this charming style, which has been recently executed for a New York City residence by The Linspar Decorating Company, and is an expensive piece of work throughout. The woodwork is of white enamelled rubbed work, and gilded. The walls are panelled in plain satin and multi-colored fresco in stiling. The borders are executed in Linspar, a feature being a fully-formed cupid holding garlands of flowers. The ceiling in cove is lavishly decorated with Linspar relief in the Louis XVI. style, the centre of ceiling being painted by Tojetti. The subject contains three figures, the largest being a young girl lying asleep on clouds, with a cupid strewing flowers, and another lying asleep on clouds, with a pair of doves fly-

ing near by, for which edgings are manufactured to match.

NOTWITHSTANDING the marked activity among loom inventors, the low cost of wool and of other materials entering into carpets, it is now generally believed by the best-informed men in the business that there cannot possibly be any further reduction in the price of goods in the immediate future. The list (wholesale) price of Lowell ingrain, the standard, is now fifty cents, to which point it has fallen from \$2.25 per yard. At the present price there is no profit in the manufacture, and some of the largest concerns in the country have passed several successive dividends. It is unfortunately true that both here and in England the quality of many kinds of carpets has steadily deteriorated during the past few years, a point which the average consumer is unable to detect, except after actual trial of the fabric.